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ODYSSEY

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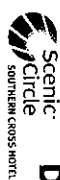


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THE FESTIVAL CLUB

AT THE SAVOY

Join us for a nightcap or two after tonight's performance at The Festival Club.
Open from 9.00pm with a superb live up of late night performances starting at 10.30pm.
The Festival Club is the perfect place to soak up the atmosphere, mingle and relax.
A supper menu will be available as well as full bar facilities. Open every evening of the festival except Sunday 3 October.

ANTHOS THEATRE, A BRIEF HISTORY

Taken from the Greek word *anthos*, meaning bud, the Australian company Anthos Theatre describes a creative process through which theatre works are devised and presented. Founded in 1998, Anthos Theatre pursues an approach to performance which privileges long-term creative collaborations between theatre artists. Anthos Theatre's interrogation of the theatre form seeks to deliver a theatre which is fragile and bold and one that leaves its audience courageous and inquiring.

Odyssey is the company's premiere production, and since 1998 has toured extensively throughout Australia including seasons at the Adelaide Festival (2000) and the Melbourne Festival (1998). In 2001 Odyssey toured to Malaysia, Canada, the United States and the United Kingdom. In 2003 Odyssey won the New Zealand Listener Award for the 'best play' - Christchurch category. A regional Australian tour of Odyssey is currently being planned for 2005.



ARTS
VICTORIA



THE ARTS CENTRE
MELBOURNE



29 SEPT - 9 OCT 2004

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STAFF

NICHOLAS McBRIDE

Director

ADAM DOESBURG

Production Manager

JESSICA GARLAND

Marketing Manager

DESIGN

Concept and Design

LUKE JOHNSTON

Brandaid*

Print

Tablet Colour Print

TECHNICAL ADVISORS

Lighting

NELSON MILLS

(REGENT THEATRE)

Sound

GORDON DUFF

(STRAWBERRY SOUND)

CONSULTANTS

Theatre Design and

Construction

SAM STRAIT

(The Light Site)

THE SONGS

The songs used in Odyssey are Greek folk songs, many of which deal with life in the 'xenia' (see m-cub). The closest English translation of xenia is 'foreign lands' literally meaning any place outside Greece and away from home, however the word also carries with it notions of longing, absence and loss, hallmarks of the migrant experience.



Photo: Hans V.

I SWEAR BY THE WAVES
(*Gunophone Song*)
Do you swear to me my young one?
That you'll love me
That you'll love
No matter how far away you are
And wherever you go?
I swear by the waves and the sky
You I will worship and search for

SEA HOW YOU HAVE MADE ME BITTER
(*Panokeri's song*)
Sea how you have made me bitter
How you have poisoned me
In the road of my mind
You have buried me
Sea you have made me bitter
How you have poisoned me.

THE HEAVIEST WEIGHT
(*Grove washing song*)
Death, the foreign lands,
bitterness and love
The four were weighed
On scales of gold
The heaviest?
The foreign lands
The heaviest of all
The barren foreign lands
A stranger in the foreign lands
Has to wear black
To match his attire
To his hearts burning flame.

UNDER THE ANCIENT PLANE TREE
(*Angelo's song on the boat and funeral song*)
Under the ancient plane tree
I went to lie down
To forget my sorrows
And to recover
When a man sleeps
And when he closes his eyes
Suddenly and from the heart
Every eating sorrow is extinguished

TO THE FOREIGN LANDS
(*Angelo's song in the shop*)
To the foreign lands
I left as a young man
And I live with one hope
My mother to see again
And my sweet homeland

A HANDFUL OF EARTH
(*Final song, also Angelo unpacking*)
A handful of Greek earth
As a keepsake I'll take
Now that I'm going to the
foreign lands
So that I will fear no ill fate
I shall not forget my village
No matter how long I am gone
To my father's house
I'll quickly return
A handful of Greek earth
I'll hide it close to my bosom
To have it as a comfort as long as I
am gone

Anthos Theatre would like to thank:
The Festo Festival Committee in Hobart,
the Greek Orthodox Community of Hobart,
Tony Flinders, Fleur Beir and the
Footscray Community Arts Centre, Robyn
Winkler, Rob Burton, Greg Meche,
Natalie Jenkins, Annette Downs, Subi
Mead, Anne Warwick, John Unicombe,
Sue Nattrass, Lex Marinos, Fotis
Kerapopoulos, the Greek Orthodox
Community of Hobsons Bay and The
Otago Festival of the Arts.

WELCOME TO TONIGHT'S PERFORMANCE.



This is stunning theatre. Andreas Litras is so masterful that the reality of his multiple characters is totally engaging. When I saw Odyssey in 2002 I was overwhelmed with the intimacy of his story-telling, comic ability and poignant delivery – I was certain that Otago audiences would connect with and enjoy this play as much as I did.

Thank you to Brooker Travel who has assisted us with all our travel arrangements for artists – who better to sponsor this play about the ultimate travel to distant lands. I would also like to thank the Community Trust of Otago for their unwavering commitment to the Festival, and to the Dunedin City Council for their financial contribution.

It's great to have Anthos Theatre in Dunedin!

NICHOLAS MCBRYDE
Director
Otago Festival of the Arts

DIRECTOR'S NOTES

Homer's *Odyssey* is less about adventure than homesickness. It is exciting, frightening and awe inspiring, but it is about the journey home, not exploring new lands in search of knowledge and power, a return to the place already known, however desply forgotten or buried.

R. D. Laing, the Scottish psychiatrist, once asked his 10 year old son what he thought his father did. He replied, "You help people find their way home." And so it is with all of us. Like Odysseus we get distracted, lured off course and sometimes are so frightened of the next step towards home that we wait until the pain of separation is too strong to deny before we drag our feet a step closer. We have to use guile to defeat our monsters, as Odysseus did and naturally we offend the gods with our pride and clinging to old habits until they punish us with more tasks to perform, more conscious steps to take.

Odysseus' 20 year return sounds a long time until we compare it to our lifetimes' work of getting closer to home, only to find the essential resting place has shifted and we set off again. Step by step. The modern story of immigration would appear to be something different – the journey to a new land of hope rather than a returning and in a physical sense this is true. But each immigrant is engaged on the Odyssey of finding home on foreign shores, not in sentimental representations of the old land but in a mixture of acceptance of the new ways, without which we get stuck in a time warp, and retention of the original culture, without which we are grasses in the wind.

This show deals with these two complementary Odysseys as well as the third strand of Andreas' personal journey of discovering his general, family and personal histories. This *Odyssey* has been the creation of this show, and it has been a pleasure and a privilege to have been a part of it.

JOHN BORTON

ODYSSEY

The Odyssey was written by Homer around 700 BC. Scholars believe that the story existed in oral traditions of storytelling for many years prior to its being recorded in narrative form. The *Odyssey* is the story of Odysseus, king of Ithaca, who sailed to Troy as part of the Greek army to rescue Helen, the kidnapped bride of King Menelaus. After the fall of Troy, Odysseus and his men wandered

for ten years in their attempts to return home. On their journey they are thwarted by gods and mythical creatures including the pestil one-eyed Cyclops, the powerful sorceress Circe, the dead sea Tiresias and the spirits of the underworld, the Sirens and their seductive deadly songs, the twin dangers of Scylla, a six-headed serpent and the vast whirlpool, Charybdis, and the beautiful nymph Calypso.

When he finally reaches Ithaca, twenty years after he left, Odysseus is alone. His entire crew lost, Odysseus finds his palace overrun by suitors clamouring for the hand of his supposedly widowed wife Penelope and plotting to kill his son Telemachus. Odysseus and Telemachus unite to kill the suitors and restore peace to the kingdom.

CAST LIST

ANDREAS LITRAS: *Performer*

Andreas attended the John Bolton Theatre School. Since graduating in 1992 he has worked as an actor with various companies, including the Woolly Jumpers and the Melbourne Workers' Theatre in Victoria, the Salamanca Theatre Company, the Zoatango Theatre Company, the Terrapin Puppet Theatre and Theatre Alfresco in Tasmania as well as Theatre at Large here in New Zealand. He has worked as a teacher and a director and has several writing credits to his name including a co-adaptation of Roald Dahl's *The BFG*.

JOHN BOLTON: *Director*

John trained at the London Guildhall School of Music and Drama and with Jacques Lecoq in Paris. He has been acting and directing professionally in Europe, America and Australia for over 20 years. He has been co-director of Artworks in Scotland and actor with Welfare State International, England. He has toured his solo show *Jumping Mouse* throughout the world. From 1991 to 1998 he ran the John Bolton Theatre School. John has won the Green Room Award for Best Director (2001) and received the Myer Medal (2003) for services to theatre. In 2003 John took up the position of Head of Acting at the Victorian College of the Arts.

BRIANNE CUTBERT: *Producer*

Brianne graduated from the Victorian College of the Arts in 1990. Since graduating she has worked as actor, puppeteer and scriptwriter in Victoria and Tasmania with the Terrapin Puppet Theatre and Sharp Tack Productions. Brianne co-adapted Roald Dahl's *BFG* for Terrapin and worked as Arts and venue co-ordinator for the Salamanca Arts Centre in Tasmania before turning to theatre production and publicity.

TIM MUNRO: *Technical Manager /*

Lighting Designer

Tim is an experienced technician, stage manager, lighting designer & operator & tour manager. He has worked extensively in Tasmania, with Old Nick Theatre Company, The Theatre Royal, Terrapin Puppet Theatre and the Salamanca Arts Centre. He has been the Anthos Theatre technical manager and lighting designer since 1998. Tim is currently General Manager of the Theatre Royal, Hobart.

CONSTANTINE KOUKIAS: *Designer*

Constantine is co-founder and Artistic Director of the contemporary IHOS Opera Experimental Music Theatre Troupe. IHOS has produced five operas composed, designed and directed by Koukias. His set design credits include *Days and Nights with Chris* (Sydney Festival 92), *To Traverse Water* (Abel Tasman Festival 92 & Melbourne Festival 95), *An Industrial Opera & Media* (State Theatre of S.A. 96), and *Images* for the New Music Ensemble at the Sydney Theatre Company. He has recorded for the ABC and SBS, and his chamber works have been performed in Frankfurt, Florence, New York and Jerusalem.

Set Construction: Jon Bowling

Icons: GEORGE ALAMIDS

Photography: SIMON CUTBERT



Andreas Litras

Performer

Andreas is a graduate of the John Bolton Theatre School (1992) and has worked with various companies including the Woolly Jumpers (VIC), the Melbourne Workers Theatre (VIC) and Theatre at Large (NZ), Salamanca Theatre Company (TAS), Zootango Theatre Company (TAS), Terrapin Puppet Company (TAS) and Theatre Alfresco (TAS). He has worked as both teacher and director and also has several writing credits to his name including the co-adaptation of the Roald Dahl children's classic *The BFG* for Terrapin Puppet Company.

John Bolton

Director

John trained at Guildhall School of Music and Drama in London and with Jacques Lecoq in Paris. For 20 years he has been acting and directing for professional theatre in Europe, America and Australia. His career includes: co-director Artworks in Scotland, actor with Welfare State International England, and acting lecturer at the Victorian College of the Arts. In 1991 he established the John Bolton Theatre School which he directed till 1998. Most recently he has directed Tom E. Lewis in his autobiographical show *Thumbail* (1996).

Constantine Koukias

Designer

Constantine is the co-founder and Artistic Director of the exciting contemporary opera company IHOS Opera Experimental Music Theatre Troupe. His set design credits include: *Days and Nights with Christ* (1992 Festival of Sydney), *To Traverse Water* (1995 Melbourne International Festival), *PULP: An Industrial Opera* 1996, *Medea* (1996 State Theatre of South Australia) and *Images* for the New Music Ensemble at the Sydney Theatre Company. Constantine has recorded as a composer and flautist for the ABC and SBS, and his chamber work *Incantation* and *Echoi I and II* have been performed in Frankfurt, Florence, New York, and Jerusalem.

Tim Munro

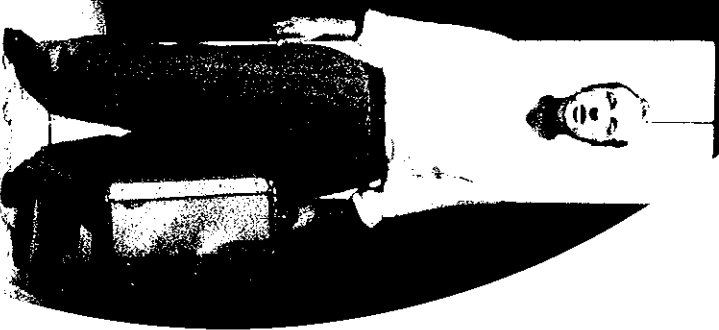
Technical Manager/Lighting Designer

Tim is currently the Head of the lighting department at the Theatre Royal in Hobart, Tasmania and works as a freelance lighting designer, production and stage manager. Tim works regularly with Tasmanian based performing arts organisations such as Terrapin Puppet Theatre, Salamanca Theatre Company, Two Turns, and Pivot Theatre Company. Tim has toured with Anthos Theatre since 1998 as their technical manager.

Odyssey

Created by Andreas Litras and John Bolton

Opera Studio, Netley
15 - 18 March 2000



Odyssey

Created by

Andreas Litras and
John Bolton

Performer

Andreas Litras
John Bolton

Director

Brianne Cuthbert

Lighting Design/Stage Manager

Tim Munro

Design

Constantine Koukias

Set Construction

Jon Bowling

Icons

George Alamidis

Photography

Simon Cuthbert

Premiere season lighting design

Ian Wawrzynczak

Telstra Adelaide Festival 2000 Production Staff

Venue Technician

Sarah Bedford

Director's Notes

Homer's *Odyssey* is less about adventure than homesickness. It is exciting, frightening and awe inspiring, but it is about the journey home, not exploring new lands in search of knowledge and power; a return to the place already known, however deeply forgotten or buried.

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And so it is with all of us. Like Odysseus we get distracted, lured off course and sometimes are so frightened of the next step towards home that we wait until the pain of separation is too strong to deny before we drag our feet a step closer. We have to use guile to defeat our monsters, as Odysseus did and naturally we offend the gods with our pride and clinging to old habits until they punish us with more tasks to perform, more conscious steps to take.

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John Bolton

The Songs

I Swear by the Waves (Gramophone song)

Do you swear to me my young one
That you'll love me
That you'll love
No matter how far away you are
And wherever you go

I swear by the waves and the sky
You I will worship and search for

Under the ancient plane tree (Angelo's song on the boat)

Under the ancient plane tree
I went to lay down
To forget my sorrows
and to recover

When a man sleeps
And when he closes his eyes
Suddenly and from the heart
Every eating sorrow is extinguished

To the Foreign lands (Angelo's song in the shop)

To the foreign lands
I left as a young man
And I live with one hope
My mother to see again
And my sweet homeland

Sea, how you have made me bitter (Paraskev's song)

Sea how you have made me bitter
How you have poisoned me
In the road of my mind
You have buried me

Sea you have made me bitter
How you have poisoned me.

The heaviest weight (Grave washing song)

Death, the foreign lands,
bitterness and love
The four were weighed
On scales of gold

The heaviest?

The foreign lands
The heaviest of all
The barren foreign lands

A stranger in the foreign lands
Has to wear black
To match his attire
To his hearts burning flame.

A handful of earth (Final song)

A handful of Greek earth
As a keep sake I'll take
Now that I'm going to the foreign lands
So that I will fear no ill fate
I will not forget my village
No matter how long I am gone
To my father's house
I'll quickly return.

A handful of Greek earth
I'll hide it close to my bosom
To have it as a comfort as long as I am gone



Odyssey was assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body and the Minister for State Development through Arts Tasmania.